

Walter Buczynski
Collection of Six Unrelated Songs

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Miniature
 Weeping Willow
 Adam as Everyman
 A field of fireflies
 And Perhaps
 St. Michael's Cemetery

R

LORNA MACDONALD, SOPRANO
 WALTER BUCZYNSKI, PIANO

John Beckwith

Six Songs to poems by e.e. cummings

O

buy me an ounce and i'll sell you a pound
 ITEM
 "o purple finch
 Jimmie's got a goil
 that melancholy
 let it go

G

MARK PEDROTTI, BARITONE
 BRAHM GOLDHAMER, PIANO

Walter Buczynski

Part of Seven

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Northern Lake
 Road to Baie St.
 First Snow Algoma
 Miniatures
 Woodland Waterfall

A

LORNA MACDONALD, SOPRANO
 WALTER BUCZYNSKI, PIANO

intermission

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Keith Bissell

Bright Phoebe

Robert Fleming

Coatman's Saloon

John Beckwith

*L'Amant Malheureux
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M

MARK PEDROTTI, BARITONE
 BRAHM GOLDHAMER, PIANO

Walter Buczynski

The Valentine Songs

E

Tastes to delight
 Rise up and come away
 Those things
 I beheld her
 Lady of Belsize
 Hey baby, fair in face

LORNA MACDONALD, SOPRANO
 WALTER BUCZYNSKI, PIANO

Canadian Song Recital

Friday, March 6, 1998

8 pm

Walter Hall

Edward Johnson Building

\$15/\$10

THE ARTISTS

WALTER BUCZYNSKI was born in 1933 in Toronto, where he studied composition with Godfrey Ridout. While honing his craft as a composer, Buczynski also continued his piano studies with Earle Moss in Toronto and the legendary Rosina Lhevinnie of New York City. Although he won a number of CAPAC awards in the early 1950's for his compositions, Buczynski also continued to make his mark as a concert pianist. In 1955, he performed Chopin's Piano Concerto in F minor with the Toronto Symphony under the baton of Henry Rzepus; and in 1960 he was the first Canadian ever to compete in the prestigious Chopin Competition in Warsaw. In 1955, Buczynski continued his studies in composition at Aspen with Darius Milhaud, then for two years (1960 – 1962) in Paris with the legendary Nadia Boulanger. Upon his return to Canada in 1962, he became a teacher of theory and piano at the Royal Conservatory of Music. He is currently Professor of Theory and Composition at the Faculty of Music, University of Toronto. His students have included such outstanding young talents as John Burge, Omar Daniel, and Tim Sullivan. Buczynski's music has been performed by such distinguished Canadian artists as William Aide (Piano), Robert Aitken (flute), Mark DuBois (tenor), Steven Dann (viola), Erica Goodman (harp), Beverly Johnston (percussion), Antonin Kubalek (piano), Joseph Marcello (accordion), Phyllis Mailing (mezzo-soprano), Mary Morrison (soprano), Mark Pedrotti (baritone), Shauna Rolston (cello), among many others. Such ensembles as Arraymusic, The Canadian Brass, the Canadian Electronic Ensemble, Nexus, the Purcell String Quartet, Toronto Consort, and the York Winds have also performed Buczynski's music. Canadian conductors Raffi Armenian, John Avison, Boris and Alexander Brott, Franz-Paul Decker, Victor Feldbrill and Simon Streatfield have all included music by Buczynski on programs with such orchestras as the CBC Festival Orchestra, the CBC Vancouver Orchestra, the CJRT Orchestra, the Hamilton Philharmonic, the Manitoba Chamber Orchestra, the Montréal Symphony, and the Toronto Symphony. In addition to his activities as composer and educator, Buczynski was President of the Canadian League of Composers from 1974-75. He is also an associate of the Canadian Music Centre. The CBC released a compact disc of Walter Buczynski's *The Autumn Collection: 24 Preludes for Piano*. This performance, by the distinguished pianist Antonin Kubalek, is available on the CBC Musica Viva label (MVCD 1059). Also on CBC Records is his *Fantasy on themes of the Past* for accordion and strings with Joseph Macerollo. Walter Buczynski has resumed his concert career after a thirteen-year hiatus, giving concerts in Kingston (Queen's University), University of Windsor, and University of Toronto.

LORNA MACDONALD has been the recipient of musical awards from the Metropolitan Opera, Chicago Lyric Opera, guilds of the Dallas, Fort Worth, and San Antonio operas, NATS and the National Opera Association. She has performed a variety of lyric-coloratura roles in both opera and oratorio to critical acclaim, "astonishing in its brightness, agility and projection". A performance of Bach's solo Cantata 51 with Symphony Nova Scotia was reviewed, "the silvery ring of her voice and the alert musical control of her technique were the kind to send chills down the spine" (Halifax Chronicle Herald). Soloist with regional orchestras, (Edmonton, Kitchener-Waterloo, Hamilton, Princeton University, Savannah, Fort Worth, Waco, Symphony Nova Scotia, among others) her performances have been broadcast nationally in radio and television by the CBC and American public television. An active recitalist, she has been partnered with pianists Dalton Baldwin, Gaït Sirguy, William Aide, and Stuart Hamilton. Highlights this season include a series of performances of vocal works written by Canadian composer Walter Buczynski, in Toronto, Ottawa, and London. Also, she has performed works for soprano and organ with Canadian organist David MacDonald in Nova Scotia, Ontario, and New Brunswick. In addition to her performing activities, Ms. MacDonald is in demand as a judge and clinician for many major competitions including the Metropolitan Opera auditions, Eckhardt-Grammaté, NATS Artist Awards, music festivals including Winnipeg, MB; St. John's, NF; and the COC Young Mozart Singer competition as well as giving masterclasses at festivals in Canada, Bermuda, and France. Lorna MacDonald is currently Head of Voice Studies at the University of Toronto, where she teaches voice, voice pedagogy, and heads the graduate and undergraduate voice programs. This year she is serving as Program Co-Chair of the National Association of Teachers of Singing national convention, which will be held for the first time in Toronto. Born in Nova Scotia, Lorna MacDonald is a graduate of the New England Conservatory of Music and Dalhousie University, with post-graduate work in the United States and Europe. She was recently named among Who's Who of Canadian Women.

MARK PEDROTTI has established a well-deserved reputation as an international concert artist of the highest calibre. Recently, he scored a critical triumph as the Count Di Luna in Verdi's *Il Trovatore* for Opera New Zealand and Figaro in *Il Barbiere di Siviglia* for Edmonton Opera. Born in Auckland, New Zealand, Pedrotti studied in Europe with such luminaries as Tito Gobbi, Christa Ludwig, Elizabeth Schwarzkopf and Edith Mathis. In Canada, his chief vocal guide was Louis Quilico. His international opera and concert appearances have taken him to Carnegie Hall, (Carmina Burana, Messiah, Delius' *Sea Drift*, Lalo's *Le Roi D'Ys*, and Smetana's *Libuse*), The Lincoln Centre (New York City Opera), The Kennedy Centre (Washington Opera), Avery Fisher Hall (New York Philharmonic), Boston's Symphony Hall, London's South Bank Centre, The Wexford Opera Festival, the major Canadian, Australian, and New Zealand opera companies and orchestras. Among the many Aldeburgh Connection concerts Mark has appeared in, *The Wizard of Bayreuth* programme, which he has performed for the New York Wagner Society, remains one of his favourites. In the oratorio field he will be performing Brahms' *Requiem* and Bruce Ruddell's *The Spirit of Haida Gwaii* with the Vancouver Bach Choir, and Bach's *Mass in B minor* with the Kitchener-Waterloo Philharmonic Choir in April. That month also marks his return to the Glenn Gould Studio for Schumann's *Dichterliebe* and songs by Wolf, Duparc, and Morawetz with pianist Stephen Ralls. Marcello (*La Bohème*) for Wellington City Opera and Dandini (*La Cenerentola*) for Opera New Zealand also appear in his upcoming schedule. Pedrotti's growing list of recordings includes *An Evening of Hammerstein* (CBC DMGG 114), *Bach Cantata #140* (CBC SM 5092C), *Songs of Oscar Morawetz* (CMC CD 3589), *Carmina Burana* (New York Choral Society, Newport Classics NCD 60052), *Romantic Arias and Duets* (with Marc Dubois CBC 2-5077), and *The Lyrical Art of Mark Pedrotti* (CBC MVCD 1051).

BRAHM GOLDHAMER has been a vocal coach at the Royal Conservatory of Music since 1982. He founded and leads the RCM Opera Ensemble and just recently performed Monteverdi's *The Coronation of Poppea* to much acclaim. He also teaches vocal accompaniment as part of the Professional School's programme of studies. He has performed across Canada and this summer he will be coaching in Italy as part of *Oberlin at Cassalmaggiore*.

Miniature

Around a spring puddle
I found my universe.
Winter's leafy footprints
sinking gently in the snow,
grasses swaying
like wild rice,
clouds nesting in a tree —
the ubiquitous sun
eavesdropping —
and rivulets
diverging
converging
toward the crisp salt of the sea.

The Weeping Willow

The weeping willow
is an entomologist's paradise
as her cannibals
devour her flesh
and mine.

No wonder
I itch
and she cries.

Adam As Everyman

A branch
flutters in the wind,
the outstretched hand
of God.
It once offered life to mankind
but as Michelangelo seized the moment
so each man must renew the gift.
Fearful
I stretch the hesitant finger
to touch a lonely Lord.

Leaves in the storm.
Veined stems,
green palms,
gentle fingertips.
Humble on the ground,
serene in the sky —
offering a covenant
to Everyman
again
and again
and again.

SIX UNRELATED PIECES

(Poetry by Donia Blumenfeld Clenman; Music by Walter Buczy)

A Field of Fireflies

Slowly the Babel towers
dissolve in the fog.
Before me the primal city —
A field of fireflies.

St. Michael's Cemetery

They died
when dying was still fashionable,
a familiar affair
of stew on a wooden table,
and a plain coffin
in a city's green backyard.

Today,
mindful of our sensibilities
and the territorial claims of cement,
they sleep discreetly
at St. Michael's Cemetery —
the living protected by CHUM
and PROCTER & GAMBLE
and a sensible gate:
"Trespassers will be prosecuted."

I slipped in
past the delivery trucks
touched by the childish piety
of goodbyes at the turn of the century,
and more, much more.
You would think
I had no shortage of forefathers
with my family tree
stretching to the mysterious Habiru.

I wandered among the O'Reillies and Curries
O'Donnells and Laxers,
once history builders
now city's triple exiles.

Everywhere,
the city proclaimed its immortality.

And Perhaps

Last year,
ill with the soul's melancholy,
I scorned the hill's rocky throne
and like an invalid sat in a chair
to watch autumn's annual display.

My eyes like restless hummingbirds
flitted from crimson to yellow,
drinking in crimson gold
spilled in shimmering drops
on summer's shrinking greens.

The wind and sun combined
to sing warm lullabies
to gently falling leaves,
curled like purring kittens
for winter's afternoon sleep.

I ached with man-made sorrow,
and with foolish human arrogance
unmindful of nature's axiom —
Beauty for Beauty's sake,
tried to bend it to my pain
seeking solace
in somber reflections on impermanence.

The most crimson, passionately mature,
will be the first to spill.
Are glowing maples
mere frames
for a sad subject's still portrait?

This year,
chastised by time,
I'll not make beauty mood's serving maid;
the flaming maples have their own symphony.
I shall climb the rocky slope
to touch the lemon scented leaf
still breathing through a fragile strand,
and hold life's pulse
weakening in my hand.
And perhaps,
I shall be a witness
to the torrential greenness of spring.

Six Songs set to poems by e.e. cummings

by John Beckwith

1.

buy me an ounce and i'll sell you a pound.
Turn
gert
 (spin!
helen)the
slimmer the finger the thicker the thumb(it's
whirl,
girls)
round and round

early to better is wiser for worse.
Give
liz

 (take!
tommy)we
order a steak and they send us a pic(it's
try,
boys)
mine is yours

ask me the name of the moon in the man.
Up
sam
 (down!

alice)a
hole in the ocean will never be missed(it's
in,
girls)
yours is mine

either was deafer than neither was dumb.
Skip
fred

 (jump!
neddy)but
under the wonder is over the why(it's
now,
boys)
here we come

-50 Poems
1940

2.

ITEM

this man is o so
Waiter
this;woman is

please shut that
the pout And affectionate leer
interminable pyramidal,napkins
(this man is oh so tired of this
a door opens by itself
woman.) they so to speak were in

Love once?
now

her mouth opens too far
and:she attacks her Lobster ~~without~~
feet mingle under the
mercy.

(exit the hors d'œuvres)

- 155
1926

3.

"o purple finch

please tell me why
this summer world(and you and i
who love so much to live)
must die"

"if i
should tell you anything"
(that eagerly sweet carolling
self answers me)
"i could not sing"

-73 Poems
1963

This work is a baritone sequel to my *Four Songs to poems by e.e. cummings* for soprano, composed in 1950 for Lois Marshall. Over the years I have returned often to cummings' writings and I was especially moved to read the Kennedy biography in the late 1970's. That may have been what stimulated me one day in 1980 to write down the music that had always seemed (in my head) appropriate for "Jimmie's goil", that gem of the 1920's burlesque stage (4). Over several succeeding months, and between other compositional tasks, I gradually added settings of five other favourite poems. cummings' inimitable syllabic wizardry is shown in a dance-song (1), and a 48-syllable parable (3). Two urban vignettes offer contrast, the one (2) is a brittle 1920's satire and the other (5) is a touching commentary on an actual encounter of the poet's on New York's 14th Street--an organ grinder with a fortune-telling cockatoo. Finally, a comment on love, from one of the greatest lyricists in the language. Mark Pedrotti and William Aide gave the first performance of these songs in 1983 in the Faculty Artist Series.

5.

that melancholy

fellow'll play
his handorgan
until you say

"i want a fortune"

.At which(smiling)he stops:
& pick
ing up a magical stick
t,a,p,s

this dingy cage: then with a ghost

's rainfaint windthin
voice-which-is
no-voice sobcries

“pɜw?lce”

—whereupon out(SLO
wLy)steps(to
mount the wand)a by no
means almost

white more than Person; who

(riding through space
to diminutive this
opened drawer) tweak

S with his brutebeak

one fatal faded (pinkish or
yellowish maybe) piece
of pitiful paper—
but now, as Mr bowing Cockatoo

proffers the meaning of the stars

14th st dis(because my tears
are full of eyes)appears. Because
only the truest things always

are true because they can't be true

- 95 Poems
1958

4.

Jimmi's got a goil

goil
goil,
Jimmie

's got 2 goil and
she coitnly can shimmi

when you see her shake

shake
shake,
when

you see her shake a
shimmie how you wish that you was Jimmie.

Oh for such a gurl

gurl
gurl,
oh

For such a gurl to
be a fellow's twistandtwirl

talk about your Sal-

Sal-
Sal-,
walk

about your Salo
-mes but gimmie Jimmie's gal

$$\begin{array}{r} -155 \\ \hline 1926 \end{array}$$

6.

let it go—the
smashed word broken
open vow or
the oath cracked length
wise—let it go it
was sworn to
go

let them go—the
truthful liars and
the false fair friends
and the boths and
neithers—you must let them go they
were born

let all go—the
big small middling
tall bigger really
—the biggest and all
things—let all go
dear

$$\frac{-1 \times 1}{1944}$$

PART OF SEVEN

(Words by Donia Blumenfeld Clenman; Music by Walter Buczynski)

1. Northern Lake (Lauren Harris)

Gray water
Liquid grave,
Trees conical, vertical —
a galaxy of dreams.

Suspended bridge
new continent
in inverted Milky Way.

In the foreground
clawlike leaves —
a Continent en Marche.

Space vacant
as expulsion.

Trees menacing.

A misty galaxy
waiting for Creation.

2. Road to Baie St. (A.Y. Jackson)

You are well known
Canadian vintage
not of Vincent's fame.

"Road to Baie St."

The spin and swirl
of snowy furrows
and volcanic turbulence
rivals the madness
of any Van Gogh.

3. First Snow Algoma (A.Y. Jackson)

Snow, mere dots.
Let Europe
dream of stars.

Only red poppies
caught off guard
still bloom
parallel
and unaware.

4. Miniatures (Tom Thomson)

So small
so easy to bypass.
Only the intensity
of hue and shape
springs at you like a bobcat —
freedom too great
to be caged
by mere canvas.

5. Woodland Waterfall (Tom Thomson)

A curtain of spray,
rock split by a giant's hand
and flowers —
the crimson heart of solitude
to soften
divinity's
starkness.

Valentine Songs

(Words and Music by Walter Buczynski)

I. Tastes to delight

While some people judge wives by their sauces, soups or desserts, I rate them by their...and for these, I return again and again. A husband is a multi-purpose creation, it is not only a dish we love to savour but also the very thing we wish we had on hand for an emergency. And husbands have an almost infinite flexibility. They see you through luncheons accompanied by French bread and a salad, the cocktail hour, the first course of a dinner, part of a supper and a delectable late night feast. They require relatively little time to prepare and are virtually foolproof. There are very few areas where the husband has free reign to create a fantasy based on personal choice. Once you have the basic relationships between the ingredients the rest is up to you.

II. Rise up and come away

Rise up and come away,
Winter is past, rain is over, rain is gone,
Flowers on the earth singing of birds,
Arise my love, my fair one, come away.

III. Those things

Those things she had seen
Those things she had done, those things.
You, oh you had known
Those unsayable things
Darling, lover, sweetheart, baby,
What are those unsayable things?
Who says, they are unsayable?
See her, know her, do me, love me.

IV. I beheld her

I beheld her, beautiful as a dove...rising

V. Lady of Belsize

Dip down soundlessly
Lady of Belsize
Dip down soundlessly down.

VI. Hey baby, fair in face

Hey, baby, fair in face
Fairer far in her love,
You should rejoice with the angels,
Dobi, dobi, do, dobi, dobi do.
Rejoice with the angels
I know not how to praise you, baby.